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The Cupid and Psyche Tapestry in the New York Public Library.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XV

MARCH, 1923

NUMBER 3

THE VASSAR COLLEGE PSYCHE TAPESTRIES

By ELIZABETH HAZELTON HAIGHT

PSYCHE REDIVIVA might well be the subject of this paper as I have already published in ART AND ARCHAEOLOGY, January and February, 1916, notes on the story of Cupid and Psyche in ancient and renaissance art. Since that introductory material was published so long ago, let me say in brief review that the romance of Cupid and Psyche is not found in literature before the second century A. D., when it appeared in the *Metamorphoses* of Apuleius and there is no certain illustration of it in ancient art. Yet Love and the Soul were personified and accounted lovers as early as the fourth century B. C., and are so represented in many ancient works of art: statues, engraved gems, wall-paintings, funeral reliefs—both Pagan and Christian, and wall mosaics. Since at the dawn of the Italian Renaissance, Apuleius's *Metamorphoses* was one of the earliest works published (1469), the story of Cupid and Psyche became a favorite subject for illus-

tration with Italian painters, beginning with Raphael, whose famous frescoes in the Villa Farnesina were undoubtedly the inspiration of Pierino del Vaga's frieze in the Castle of St. Angelo and of Giulio Romano's room in the Palazzo del Tè in Mantua.

These last paintings I wish to mention briefly since I did not see them until 1920, I have been unable to find any adequate publication of them and they help interpret a certain tapestry. As a piece of decorative art, this room to my eyes far surpasses the Raphael portico in the Farnesina in its present state of coloring, and the Pierino del Vaga friezes in the Castle of St. Angelo, a slight treatment in comparison. The room, which is very large, has a ceiling covered with rich, dark oil paintings separated by heavy gilded mouldings, while the side-walls are decorated with larger and brighter frescoes. In the center of the ceiling is Olympus, depth on depth of golden light, with Jupiter as the center, wit-



The Cupid and Psyche Room in the Palazzo del Tè, Mantua.



The Nuptials of Cupid and Psyche, Raphael's fresco in the Villa Farnesina.

ness of the nuptials of Cupid and Psyche, which are symbolized in four paintings, half octagons, about the central panel. The other designs of the ceiling are arranged in concentric circles of different shaped panels. Next come eight octagonal pictures in which some of the scenes are the King consulting the Oracle, the people worshipping Psyche, Cupid pointing out Psyche to Venus, Psyche borne by Zephyr, Psyche entertaining her sisters, Psyche discovering Cupid. Around these octagons is a set of small pointed lunettes with Amorini, and outside of these, twelve semicircular pictures of Psyche's punishments. On the side-walls are two large frescoes, one the preparations for the wedding-feast of Cupid and Psyche, the other the feast itself. Such a list of subjects and a few black and white views give no conception of the magnificence of the room, the voluptuous richness of detail, the splendor of the feeling and the delicacy of the beauty in some of the individual scenes, most of all the one where Psyche raises her light and discovers the sleeping God of Love. Because I had visited this room, I was able to point out to Mr.

George Leland Hunter, the distinguished authority on tapestries, that the Cupid and Psyche Gobelin which he had published in his book, "Tapestries, their Origin, History and Renaissance," (Plate no. 23 opposite p. 22) owes its design to Giulio Romano's fresco of Mars and Venus in the Cupid and Psyche room in the Palazzo del Tè.

Mr. Hunter and I have been collaborating on the uses of this story in art, and he has very kindly given me facts about the history of tapestries in exchange for my summary of the classical material. In the History of Tapestry-making we know that the Cupid and Psyche story was the subject of some of the most famous series. There are early Gobelin tapestries with Cupid and Psyche scenes designed after both Raphael and Giulio Romano; then later, after Boucher came to the Gobelins from the Beauvais Tapestry Works, he designed a Cupid and Psyche set for the Gobelins as he had before for the Beauvais works. The Beauvais-Boucher Cupid and Psyche tapestries, 1741-70, are five: Psyche arrives at Cupid's Palace, Psyche abandoned by Cupid, Psyche's Toilet,



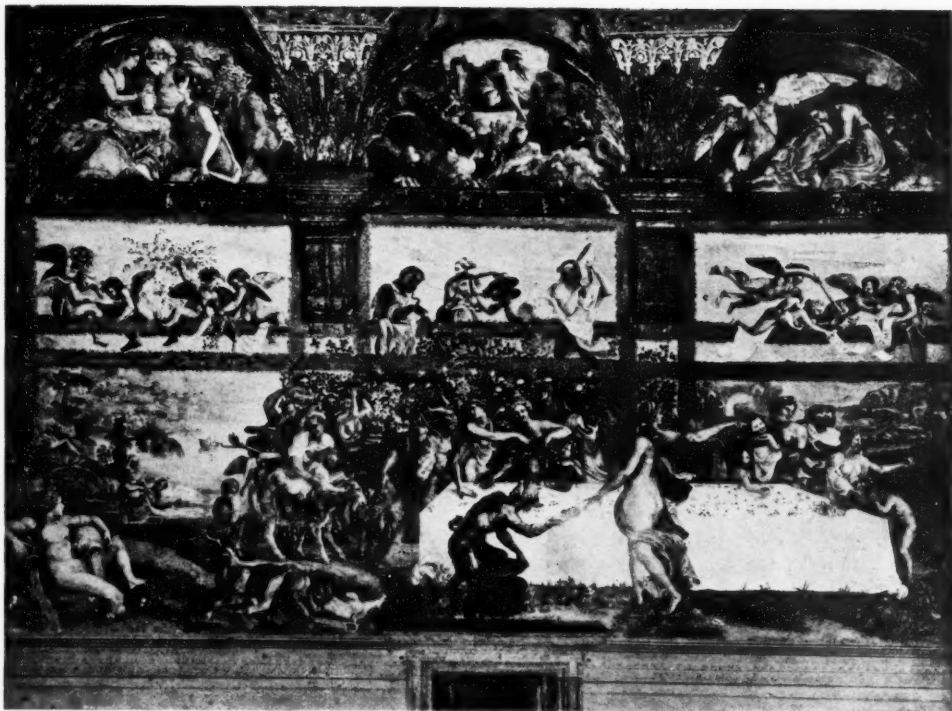
Preparations for the Nuptial Banquet, Palazzo del Tè.

Psyche at the Basket Maker's, Psyche displaying her treasures to her sisters. Boucher followed La Fontaine's rendering of the story, but as Hunter says, he contemporized Psyche with the Court of Louis XV and with the taste of the Marquise de Pompadour. Illustrations of these five tapestries are published in a series of articles by Mr. Hunter in *Arts and Decoration*, March, April and May 1919.

Another famous set of Cupid and Psyche tapestries is the Renaissance set, woven at Brussels in the second half of the sixteenth century, now in the Metropolitan Museum, New York. The scenes are, (1) the Bath of Psyche; (2) the Banquet of Psyche, with a second scene above at the right, Cupid

and Psyche on the couch; (3) the largest of the five containing three scenes: first at the left, the jealous sisters taunting Psyche, second, Psyche discovering Cupid, third, Cupid flying out of the window with Psyche clinging to his ankle; (4) the Visit of the Sisters to Psyche, with two scenes,—above, the sisters flying through the air; below, Psyche displaying to them her treasures; (5) Psyche's visit to the lower world with two scenes: one where she gives the cake to Cerberus, two, where she presents the jar to Proserpina, or to Venus on her return.

There is also a beautiful Cupid and Psyche tapestry in the New York Public Library, although it has never been so named. It was originally catalogued

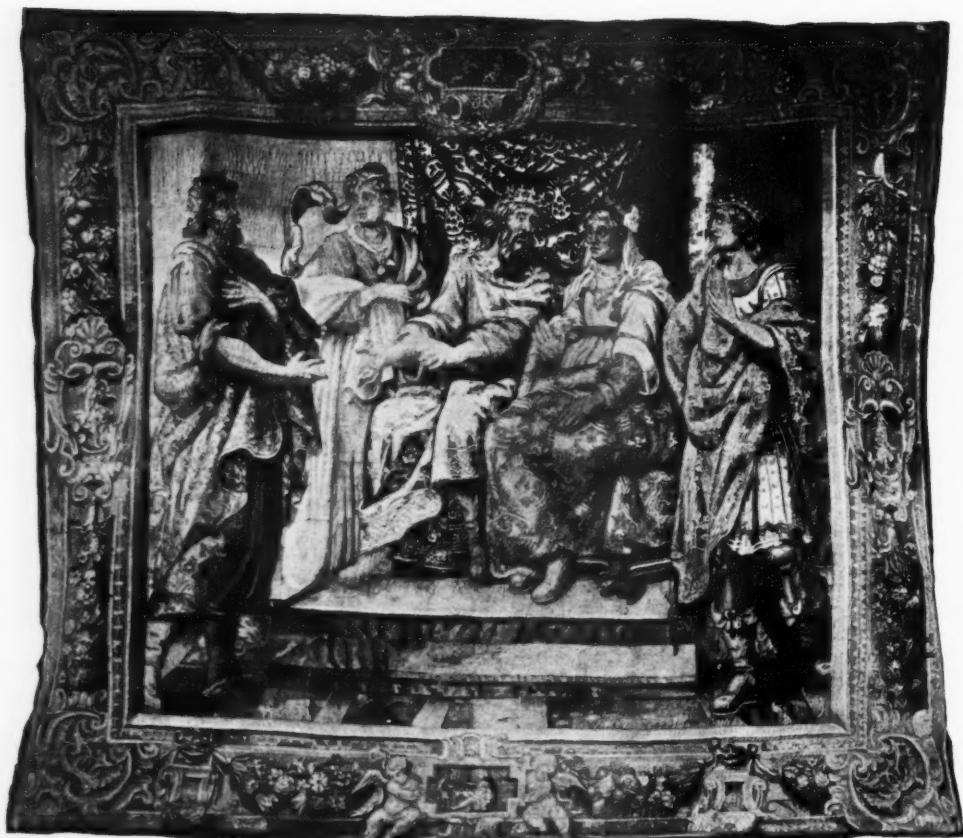


The Banquet Table, Palazzo del Tè.

there as a Gobelin, but in 1915 Mr. Hunter found in the selvage the two B's which make the Brussels mark and the signature (I. Devos=Indocus de Vos) of a maker of the early eighteenth century. The New York Public Library then published a bulletin (1915) with Mr. Hunter's attribution and description of the Tapestry. Unfortunately while recognizing the great gods, Apollo and the Muses, and the influence of Raphael, Mr. Hunter did not see that the scene was not Parnassus but Olympus, that the theme was the marriage feast of Cupid and Psyche and that the banquet at the right almost exactly reproduces Raphael's great design in the Villa Farnesina. Nor did he note that Pan, who in Apuleius

assists Psyche so genially and who came to the wedding feast with a satyr, is peeping from the trees to play his pipes at the banquet. (Met. V. 25, VI. 24.)

The five tapestries which hang in the central hall of the Vassar Library were purchased in Paris in 1904 by the architect, Mr. F. R. Allen, for the donor, Mrs. F. F. Thompson. The dealer who sold them died suddenly before preparing the full report of them which he had promised. In 1921 when the tapestries were taken down to be cleaned, the college asked Mr. Hunter to attribute and value them. Mr. Hunter states that they are "part of a set designed and woven in the first half of the seventeenth century in what was



The Vassar College Tapestries, the Neglected Psyche.

then the Austrian Netherlands, now Belgium." Mr. Hunter agreed with the interpretation of the story which I had already made.

In the first, the king and queen are seated on a throne. A man, wearing a crown, stands on either side, the one at the left talking and holding the attention of all. In the background beside the king stands a young woman looking towards the speaker. The theme is probably an audience with two suitors who present to the king and queen, Psyche's parents, their requests

for the hands of her two elder sisters. The king is dismayed because no one proposes for Psyche, who looks on disconsolately.

The next tapestry contains two scenes. At the right before the statue of Apollo, known by his quiver, is an altar with a fire, beside it a priest, in front of it the king praying to the god. Three men stand near crowned with laurel, one with an axe over his shoulder. A bull decked with garlands stands in front of them, and before the bull a man with a knife bends over a



The Vassar College Tapestries, the Visit of Psyche's Sisters.

lamb as if about to sacrifice it. This scene represents Psyche's father before Apollo when "with prayers and burnt-offering he besought the mighty deity to send a husband to wed the maid whom none had wooed." (Met. IV. 32.)

In the scene at the left two men are carrying a heavily draped figure in a sort of sedan chair. Psyche is being taken to the mountain to be left there in accordance with the oracle which Apollo gave. (Met. IV. 34-35.)

In the third tapestry, two women are seated at a table and one standing is

telling them something. I thought at first this might represent Venus telling the story of Psyche to Ceres and Juno, but the figures have no attributes of goddesses and Venus, where she clearly appears in the largest tapestry, is bare-footed, the only woman so represented, apparently a delicate symbol of her conventional nudity. When the tapestry was down, I was able to see certain details that absolutely determine the theme. At the top of the high rock at the left two women are hurling themselves down headlong, as Psyche's



The Vassar College Tapestries, the Oracle of Apollo.

sisters did from the crag when they came to visit her. (Met. V. 14.) Moreover on the water behind rides a little boat, and we know from Apuleius that they came to the crag and went away from it in their ships. (Met. V. 21.) These two details prove that the theme of the tapestry is the visit of Psyche's sisters to her palace. Psyche is undoubtedly showing them her treasures.

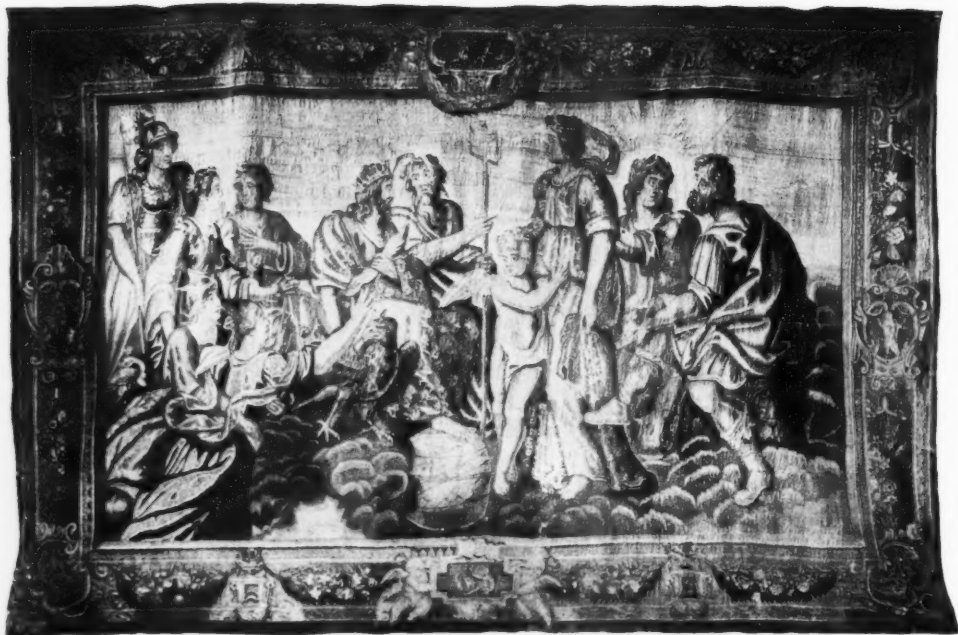
The next tapestry also contains two scenes. In the foreground are two women, one, who is barefooted, giving a vase to the other and pointing to the landscape in the background. This is Venus, pointing to the river of the Styx and the city of Lacedaemon on the hill, and directing Psyche to go to the

lower world at Taenarus and bring her back the box filled with Proserpina's beauty.

In the background are two figures much smaller because far away: Psyche in the same costume receiving the box of beauty from Cupid's hands. In Apuleius, Psyche is aided by Cupid in this task. When she wished to secure for herself some of the beauty and opened the box, a hellish sleep that was therein overcame her until Cupid arriving wiped it off from her, reconfined it in the casket, woke his love and sent her on her way. (Met. VI. 21.) I was puzzled over the interpretation at first because the object in the hands of the persons in both groups looks like a



The Vassar College Tapestries, Psyche's Quest for Proserpina's Beauty.



The Vassar College Tapestries, Psyche's arrival at Olympus.

vase, not a box, but so the pyxis for beauty is represented by both Raphael and Pierino del Vaga.

The largest tapestry shows the arrival of Psyche in Olympus, and the interest centers in her appealing gesture to Venus, who stands with her son in the centre of the group of gods. The arrangement of the figures is as follows: beginning at the left, Minerva with helmet, spear and aegis, Juno with crown and peacock, Diana with the crescent moon, then, below the three goddesses, Mercury with his winged cap escorting Psyche. Above are Jupiter with crown, thunderbolt, eagle and his foot on the world, next Neptune with

his trident, then Cupid and Venus, barefoot, Apollo with crown of laurel and sun's rays, and last Hercules with club and lion's skin.

I have not been able to find any more direct influence for the designs of these tapestries than the general style of Raphael and his pupils. One detail in the last, the group of Mercury and Psyche, has a close resemblance to the grouping of the two in Pierino del Vaga's scene. Whoever the designer of these tapestries was, he knew his Apuleius well and faithfully followed the details of the story.*

*Vassar College,
Poughkeepsie, N. Y.*

* Read at the General Meeting of the Archaeological Institute of America, New Haven, Conn., December 27-29, 1922.

ATHLETE RELIEFS FROM THE THEMISTOCLEAN WALL AT ATHENS

By WALTER WOODBURN HYDE

NEW and unexpected discoveries are continually augmenting and changing our knowledge of Greek Art. One of the most recent and important finds comes from the south-western part of Athens near the church of St. Anastasius and not far from the Ceramicus. Here, embedded in sections of the old Themistoclean circuit-wall of the city, some workmen, while excavating last January and February for the foundations of a shop, unearthed three quadrangular bases of Pentelic marble. Two of these have sculptured reliefs on three of their sides showing various athletic scenes, while the third originally had a painted design and inscriptions on its front face which still in antiquity were deliberately effaced. One of the inscriptions states that the well-known archaic sculptor Endoios made the statue or stele which once stood on the basis. On the upper and lower surfaces of these bases are rectangular or ellipsoid depressions in whose centers are sockets with lead filling. The upper ones were doubtless for the insertion of statues or grave stelae, the lower for another base block. The discovery of these bases literally illustrates Thucydides' statement about the hurried way in which the Athenians after the Persian sack of their city in 480 and 479 B. C. "spared neither private nor public edifice," but used everything in building the city-wall.

These sculptured bases were at once set up in the archaic room of the National Museum in Athens, where their almost perfect preservation and beauty have attracted merited attention (Nos. 3476 and 3477). An author-

itative account of them was given soon after their discovery before the British School in Athens by Dr. Alexandros Philadelphus, the Ephor of Antiquities for Attica. This account has been published in the *Monthly Illustrated Atlantis* of New York (XIII, June, 1922, pp. 14-15, and 6 figs.), and later in the *Journal of Hellenic Studies* of London (XLII, 1922, pp. 104-106, and pls. VI and VII). Another account by Professor T. Leslie Shear of Columbia University has appeared in *The Classical Weekly* (XV, 1921-22, No. 27, pp. 209-10), and a shorter notice in the *American Journal of Archaeology* (XXVI, 1922, No. 3, July-Sept., pp. 355-356, and figs. 3-8). The importance of the reliefs for our knowledge of archaic Greek art and athletics may excuse another interpretation of them for readers of ART AND ARCHAEOLOGY.

The first basis (No. 3476) is square and, according to Dr. Philadelphus, 82 cm. long on each side and 32 cm. high. The back face is smooth, showing that the original monument was intended to stand against a wall.

The left-hand relief—as one faces the basis—shows six athletes completely nude except for tight-fitting leathern caps. Such head-gear was usual with certain types of athletes before it was customary for them to cut their long hair, roughly before the Persian War period. The athletes are standing in two symmetrically arranged groups of three facing one another, and are represented in a variety of poses. The key to the composition seems to be furnished by the athlete at the extreme left, who is shown in full front view with his left



First basis: Left side.

arm raised above the shoulder and the right one lowered, its forearm being outstretched horizontally. In the palm of the hand is a small ball at which he is looking down, and the whole pose of the figure is that of one about to throw the ball into the air. Consequently we have two teams of ball-players, the other athletes being represented in various attitudes ready to catch the ball. The two central ones are apparently acting as guards for their respective sides.

On the front relief we have three scenes from the pentathlon, the five-event contest which represented the entire physical training of Greek youths in such a way that the pentathlete was regarded as the typical athlete, superior to all others in all-round development, even if surpassed by them in certain special events.

The central group is a wrestling bout, the oldest and one of the most popular of Greek sports. Behind each wrestler stands another youth. The one to the right holds a long spear or *akontion* diagonally across his body, its point touching the ground. He is looking down at it preparatory to the javelin-throw and is represented in a pose which has many parallels on vase-

paintings. The athlete to the left has his body bent forward and arms extended in the usual position of a jumper ready to take off, his left foot resting on the toes. The jumping-weights or *halteres* used in the pentathlon are wanting, but the position of the fingers shows that they were probably painted on. All four athletes are nude except for the caps, which are similar to those on the first relief.

Dr. Philadelphus thinks that the wrestlers represent what the Greeks called *akrocheirismos*, or the preliminary grasping of each others hands in order to get a grip. However this preliminary sparring with the hands for an opening has been shown by E. N. Gardiner, in his *Greek Athletic Sports and Festivals*, to have nothing to do with wrestling, but only with boxing, either in the separate event of that name or in the combined contest of wrestling and boxing known as the *pancratium*. The term meant "to spar lightly with an opponent" either for practice or for an opening in an actual bout. The word does not occur in Greek writers before the time of Plato, at least a hundred years later than the date of the reliefs under discussion. Pausanias, in his description of the



First basis: Front.

victor monuments at Olympia, mentions a statue erected in honor of one Sostratos, who won the pancratium three times near the middle of the fourth century B. C., which represented him sparring. He was known as *Achrochersites*, and Pausanias explains this epithet as that of one who gained his victory by seizing and bending back his adversary's fingers and holding them fast till he yielded. This explanation of the term has been generally followed by modern writers on athletics until Gardiner showed it was untenable, as it does not fit the accurate definition of the word by the lexicographer Suidas.

The correct interpretation of the scene is quite different, since it illustrates a famous hold in wrestling. The contestant at the right has seized his opponent's arm with both hands, one of which holds the wrist, the other the forearm further up. This wrist-hold was a favorite with Greek wrestlers, as is shown by the frequency with which it appears on vase-paintings. It led to one of the most effective falls, the "flying-mare," which also appears on vases. The right-hand wrestler will in a moment turn his back on his opponent and draw the latter's left arm right over his shoulder and use it as a lever to

throw him bodily over his head. The left-hand wrestler is already doomed, as his attempt to frustrate the impending movement by pushing against his adversary's neck with his left hand will prove futile. An almost identical wrist-hold is pictured on the neck of a black-figured amphora by Nikosthenes, now in the British Museum. Many other representations in Art, especially tiny wrestling-groups on the tops of bronze bowls, show the same grip.

The right-hand relief has nothing to do with athletics, but is a tragi-comic scene from the lighter side of Greek sports. Here again are four figures symmetrically balanced. In the center are two youths seated facing each other, one on a straight-legged stool, the other on a cross-legged one. Both are dressed in the Greek *himation* or cloak, which is arranged in the usual fashion, leaving the right breast, shoulder, and arm free. Each holds a long staff in his left hand. The one to the right bends forward and holds by a leash what Dr. Philadelphus calls a cat; the other bends similarly forward and holds a dog by a string. The two animals face one another ferociously baring their teeth, the cat-like animal arching its body in characteristic fash-



First basis: Right side.

ion. So the scene has been interpreted as the preliminary stage in a "cat and dog" fight, although the slackened leashes certainly show that the animals are not eager for the fray. Behind the seated youths on either side of the relief stands another figure bending forward and looking intently on the scene depicted, each leaning on a staff. The one at the right extends his forearm, and familiarly rests his hand on the shoulder of the seated youth in front. The head-dress and hair-fashion are unlike in all four figures. The faces of all, with the possible exception of the two right-hand figures, show seriousness rather than mirth.

Dr. Philadelphus calls the dog a sheep-dog, though its size and body build might better class it as a greyhound, such as often appears on Egyptian monuments. Dr. Shear rightly remarks that the cat-like animal is not our house-cat, though he seems to be wrong in regarding it as an animal of the cat family. It more likely belongs to the *mustelidae* than to the *felidae*, and, to judge from its long slim body and bony head it may be a weasel, an animal known to have been used as a pet in Greek households. It is well known that the cat was first domesticated in Egypt, where it was regarded

as holy and was embalmed. It appears first on Egyptian sculptured monuments of the twelfth dynasty. But in Crete and Greece the cat was not domesticated till the end of antiquity. Still it is possible that in isolated cases the Egyptian house-cat found its way to Greece and Italy as a pet. The cat frequently appears on monuments of art, notably on one of the inlaid sword-blades from Mycenae and on a fresco from Hagia Triada in Crete, but these designs certainly represent hunting the wild-cat. Similarly the cat, which appears as a Minoan pictogram and the one perched on the head of the ivory statuette from Cnossus known as the "Snake-goddess" are doubtless wild-cats. Even the cat on the mosaic found at Pompeii and now in Naples has been interpreted as a wild-cat, and it is curious that of all the remains of animals unearthed at Pompeii—horses, dogs, goats, etc.—there is no trace of a cat.

The Greek and Romans often suffered from plagues of mice. But in their literatures it is always the weasel or some similar animal that is represented as the enemy of mice. Thus, in the mock heroic, "*Battle of the Frogs and Mice*," long ascribed to Homer, it is the weasel and not the cat. In the



Second basis: Left side.

fables of Aesop, Phaedrus, and Babrius it is the weasel that bothers mice. The Greek had several words for animals which we cannot exactly distinguish, names whose meanings seem to have varied in literature and in the common speech. Among those were the *γαλῆ*, generally translated as weasel, marten, or polecat, *ἰκρίς*, translated as wild or yellow marten, and especially *αἰέλουρος*, the "tail-waver," mentioned by Herodotus, Aristophanes, Aristotle, Theocritus, and Aelian, and generally translated "cat." But, as Victor Hehn has said, in the light of the evidence it is not necessary to translate any one of these variants as our house-cat—and we know that all of these animals were used by the Greeks as pets. Similarly, there is confusion in the use of the Latin words *mustela*, *feles*, and *meles*. Here again none of these words necessarily means the domestic cat. When Pliny, for example, tells how the *feles* slyly catches birds, he, like Aristotle in describing the habits of the *αἰέλουρος*, is doubtless speaking of some other animal than the cat. In Latin literature we first hear of the cat as a housepet in the writings of Palladius in the fifth century A. D. By that time this animal, long before domesticated in Egypt, had found its way to Italy, and

thence probably extended to Greece and the East.

The depth of the reliefs on this first basis is remarkable. Quite a knowledge of anatomy is also displayed by the sculptor in the delineation of bones and muscles, even though the eye in all the figures is represented in full front view. The prominence of the figures seems also to have been enhanced originally by the use of color, though now only a few traces of red are visible on the hair of some of the figures and on the background of the "cat and dog" relief. The vigorous movement, the graceful and varied poses, and balance of grouping remind us strongly of contemporary red-figured vase-paintings.

The second basis (No. 3477) is rectangular in form, the long sides measuring 82 cm., the front 59 cm., and the height 27 cm. Here again the back surface is smooth.

On the two sides of this basis we have almost identical scenes from the hippodrome, only that the movement in one is to the right, in the other to the left, *i. e.*, both are directed toward the front.

A four-horse chariot with the conventional four-spoked wheels is in either scene being driven by a mounted charioteer, who is dressed in the con-



Second basis: Right side.

ventional long *chiton*, and who in addition wears an Athenian helmet. In the act of mounting the chariot and already grasping its rim with the right hand is a bearded hoplite accoutred in a Corinthian helmet, breastplate, greaves, and small round shield. Behind the quadriga walk, one behind the other, two fully armed hoplites, who carry long spears in their right hands, the spears being merely indicated by lines on the right side of the basis. In each case the leading hoplite has a pointed beard, while the other is beardless. The eyes of all the figures, even of the horses, are again in full-front view. The scenes on the two sides are merely reversed, so that the hoplites on the left side show their shields from the inside, while those on the right show theirs from the outside.

These scenes evidently represent the *apobates* or "dismounter" chariot race. This was a ceremonial contest known in Boeotia and especially in Athens, where it was a favorite contest at the Panathenaic games. Inscriptions also show that it was known elsewhere in the ancient world, especially at Aphrodisias in Caria, at Naples, and Rome. It preserved the tradition of Homeric warfare when the chieftain was driven to battle in his chariot and dismounted

to fight, remounting merely to pursue or to flee. During the race the charioteer kept his horses at full speed and the *apobates* ran along the side and again remounted. In the last lap he dismounted and ran to the goal. Even an *apobates* horse-race was known at Olympia during the first half of the fifth century B. C. as the *kalpê*, during which the hoplite leaped from his mare in the last lap and ran along with her to the goal. This race appears to be represented on coins of Tarentum of the third century B. C., but does not appear on vases or reliefs. Helbig has shown that the sixth century Athenian knight was merely a mounted infantryman, the successor of the Homeric warrior who fought on foot. This traditional mode of fighting, then, survived in the Panathenaic chariot race at Athens and elsewhere, and for a time, in the mare race at Olympia, the latter, perhaps, being an intentional revival of the ancient method of battle which had gone out of use by the end of the sixth century B. C.

The Athenian *apobates* chariot race has long been known from representations on the frieze of the Parthenon. On the north frieze there were originally nine chariot groups in which the charioteer stands in the chariot, and



Second basis: Front.

the "dismounter," armed with shield and helmet, is either stepping down from it or standing nearby, while a third figure or marshal is also present. On the south frieze there were originally ten such groups, but here the dismounter is standing in or beside the chariot. Thus the south frieze shows the preparations for the race—as the reliefs under discussion—and the north frieze shows the actual course. Many other reliefs later than the Parthenon frieze also show the *apobates* in the act of dismounting, notably two found in the ruins of the Amphiareion at Oropos. These appear to have been offerings of successful *apobatae* at Oropos. The relief under discussion is, then, the oldest yet discovered which represents this famous race.

On the front surface we see six nude athletes arranged in three groups. In the center two figures are leaning forward and holding short sticks with curved ends crossed over a small ball on the ground. They, as well as the remaining four, wear long hair bound up with fillets. On either side of this central group the composition is well

balanced by two spectators, three of whom at least carry similar sticks, and all stand as if awaiting their turn to play. In these end-groups the artist has contrasted a figure in profile with one in front view at the left and one seen from behind at the right, an arrangement similar to that seen in the end-groups on the left side of the first basis.

Evidently here is depicted a game of ball very similar to our hockey. But just what game is represented here, or on the left side of the first basis, cannot be determined, as L. Becq de Fouquières says in his *Les Jeux des Anciens* "il en est sans doute un grand nombre qui nous sont inconnus." Pollux describes four main types of ball-playing, and the fourth century A. D. physician Oribasius enumerates five for medical gymnastics in his day, and doubtless there were at different times many others. Ball games were favorite modes of exercise among both Greeks and Romans from the time of Nausikaa and her brothers in the Odyssey down to the end of the Byzantine Empire. They seem to have been

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regarded less as games than as gymnastic exercises by which the body gained grace, suppleness, and agility. So they were highly esteemed by men and boys and even women and girls. The Athenians valued ball-playing so highly that they gave citizenship to Aristonikos of Karystos, the ball-player of Alexander the Great, and erected a statue to him for his skill. The young Spartans on becoming ephebes were called *Sphaireis*, evidently because their chief exercise was ball-playing. The philosopher Ktesibios of Chalkis was fond of ball, and later Greek physicians, beginning with Galen, recommended such games for health. A special room known as the *Sphairisterion* was attached to every later gymnasium, and here a special teacher was on duty to teach various ball games according to rule. Such rooms were also common in the Roman public baths and large villas of the Imperial age.

It is not until near the end of the Eastern Empire that we hear of regular polo. The historian John Cinnamus, secretary to the emperor Manuel I Comnenus, who reigned in the second half of the twelfth century, says such a game was played from horseback, and was an exercise that had been customary for emperors and princes "for a long time past." The players took sides, and a ball, the size of an apple, was thrown into a measured space, and it was the purpose of the players—who were armed with long sticks in their right hands whose broad curved ends were woven with cat-gut—to run at full speed and try to strike the ball over the base-line. It must have been a dangerous sport, since the riders had to bend low over their horses and turn quickly. Manuel himself used to play it, and on one occasion his horse fell upon him and

injured him so badly that he had to take to his bed and defer a contemplated campaign.

Whatever the game depicted on our relief, it is a game that was known at the end of the sixth century B. C., but one of which we have no literary knowledge, nor does it appear on any other work of art.

The reliefs on this second base are much shallower than those on the first. Furthermore the attempt at modeling is almost imperceptible, and little effort has been made by the artist to show the structure of the body. Still, the figures are naturally and gracefully posed. We even detect an attempt at foreshortening in the feet of two of the hockey players, which, however, has been carried out far more successfully by the artist of the end figures on the ball-player relief of the first basis. A few traces of red are also visible in these reliefs, appearing on the inside rims of the shields and on the crest of one of the helmets on the *apobates* reliefs. Still other traces of color seem to show that the figures may have stood out against a light background to overcome the lowness of the reliefs. The symmetry of grouping is as pronounced as in the figures on the first basis. Here again balanced groupings and varied poses remind us of vase-paintings.

All six reliefs are excellently well preserved, only a few of the corners being defaced or broken away. The difference in the depth of the reliefs and in the modeling show that the two bases are of different periods. While the reliefs on the first basis may be placed among the best examples we have of advanced archaic art, and should be dated around 500 B. C. or even later, those of the second are certainly considerably older.

University of Pennsylvania.

THE ANTIQUITIES OF IRELAND

By R. A. S. MACALISTER

THE Archaeological History of Ireland begins with the beginning of the Neolithic or New Stone Age of Europe. The preceding Paleolithic or Old Stone Age, so far as is at present known, is entirely unrepresented on Irish soil: we must suppose either that the country was not then suited for human occupation, or else that, if it were so occupied, the scour of the ice-age glaciers has entirely destroyed all traces of its Paleolithic inhabitants.

The earliest remains of Man that have been found in Ireland are grouped along the coast of the county of Antrim, which occupies the northeast corner of the island. This is the only region in the whole island in which flint is to be found in its native beds: and it is natural that the flint-using stone-age men should have first settled here. The most important of these early sites is close to the town of Larne, in the harbor of which there is what is known by geologists as a "Raised Beach." This is a relic of the time when the land was rather more deeply submerged in the sea than it is at present: and in its gravels, most of which have now been excavated away for railway ballast, there have been found numerous rude flint implements. These are either more or less shapeless flakes, or else they are picks of the type associated with the sites classified as "Campignian." They have since been found in France, Scandinavia, and elsewhere in Europe; and it is evident that they represent a definite phase of culture, which is placed in the overlap period between the Paleolithic and the Neolithic periods. This well accords

with the situation in which the Larne examples have been found; the formation of raised beaches belong to the time immediately following the Ice Age, which is synchronous with the transitional stage of civilization indicated.

The Campignian pick, of which the Larne picks are good typical specimens, is a bar of flint, some four or five inches in length, with a rather blunt point at each end.

It is impossible to say with any certainty whether the people who manufactured the Larne flints, and those at the other early sites on the Antrim coast, were racially the same as those who are responsible for the later developments of the Stone Age in Ireland. No human remains have been found anywhere in Ireland in association with flints of the Larne types, so that we know nothing of the affinities of their makers. The early stone age developments in Ireland are still obscure, and it is often difficult to decide whether the flint implements that have been found in the country are genuinely of the Stone Age or belong to a later period. The latter is probable in many cases: for as Ireland does not possess native tin in commercially profitable quantities, the folk of the Bronze Age must have been dependent on foreign trade for the metal of which they made their implements and weapons. This would necessarily have added to their expensiveness, and in consequence the use of flint lasted longer in Ireland than in other countries of Europe. The same is true of Scandinavia. But many more Stone Age sites will have to be discovered and scientifically in-



Fig. 1. Ancient hearth on the sea-coast of County Louth.

vestigated, before we can be in a position to set forth a full history of the Stone Age in Ireland. A number have been found, such as the hearth represented (fig. 1), but in most cases the results of examining them have been scanty.

Of the latter part of the Stone Age the most striking monuments are the dolmens (fig. 2). These belong to a time tending toward the overlap between the Stone and the Bronze Ages, and the custom of building these monuments undoubtedly lasted into the latter period. The practice of dolmen-building spread over Europe, or, rather, over a definite part of western Europe, towards the end of the Stone Age, and doubtless it is for us the most evident

trace remaining of some great religious movement, the nature of which it is impossible to recover. Some strongly impelling power of the kind must have operated to induce men to incur the enormous labor of erecting these monuments, the contemplation of which cannot but fill us with wonder. We wonder at the vast expenditure of physical force which the manipulation of these huge masses of stone involved: at the skill with which block was poised on block, so that a structure was erected that has stood unmoved for some four thousand years: at the degree of social organization which made it possible for so many men to combine under one director, to build these colossal tomb-sanctuaries.



Fig. 2. A dolmen Aran Is., County Galway.

There are numerous varieties of dolmens; but it may be said in general that they consist of a group of supporting stones, of any reasonable number from two upwards, upholding one or more horizontal cover-stones—just as the legs support the board of a table. The name is Breton, and means “table-stone”: this is not, however, an ancient Celtic traditional name but an artificial term bestowed upon the monuments in the early days of scientific archaeology. The eighteenth century antiquaries imagined that all such megalithic monuments were the work of Celtic druids, and they sought through the available dialects of Celtic for suitable names by which to call them. In Ireland the traditional name is *Leaba Dhiarmada*

agus Ghráinne, the “Bed of Diarmuid and Gráinne.” Gráinne was the daughter of the third-century king of Ireland, Cormac mac Airt, and she was betrothed to Finn mac Cumhaill, his general. When Finn came to claim his bride, the young lady, not unnaturally objecting to marry a man who was older than her father, induced his comely lieutenant Diarmuid to elope with her. Tradition says that as the fugitives could not spend more than one night at one place on account of Finn’s pursuing vengeance, they fled over Ireland, and each evening erected one of these great monuments to shelter them.

This was no light task! There are five or six dolmens in the neighborhood



Fig. 3. Part of a stone circle near Greencastle, County Tyrone.

of the city of Dublin which have cover-stones weighing from forty to seventy tons: and there is one close to the town of Carlow which has a cover-stone weighing no less than one hundred tons—the largest cover-stone of any dolmen in Europe, with the exception of one in Spain.

The dolmens of Ireland have been made the subject of a monograph by the late W. Copeland Borlase. This work, though it contains some "theoretical" matter of rather doubtful value, is of great usefulness on account of a carefully compiled descriptive catalogue of the monuments, with many illustrations. Until an authoritative archaeological survey of the country can be set on foot, this must

remain one of the standard books of reference for field-workers.

The population of Ireland, during the latter part of the Stone Age and the whole of the Bronze Age was ethnologically cognate with the people of southern Europe: they were, in fact, the most northerly community of the Mediterranean Race. This folk was distinguished by comparatively short stature, long narrow heads, and dark complexions, contrasting powerfully with the tall fair-haired people who introduced the iron culture and the Celtic language in or about the fourth century B. C. It may be that it was to the Pre-Celtic folk that the division of the country into provinces is due: this division depends to a large extent



Fig. 4. Alignment of five stones (three now prostrate) at Barachauran, County Cork.

upon natural lines of separation (mountain-chains and river-courses), and although it has been modified from time to time, it is likely that fundamentally it is very ancient. Naturally, however, we cannot say much about the social organization of this ancient people, although there are good reasons for believing that they were organized on a matriarchal basis.

One thing is sure, however: they had well-defined social grades and knew how to give honor where honor was due. The dolmens, to which reference has been made, are striking monuments of this: even more, perhaps, are the mighty tumuli that stand close to the bank of the river Boyne, a few miles above the town of Drogheda.

The cemetery known in ancient Irish records as *Brugh na Bóinne*, "The Palace of the Boyne," fills an area about three miles in length and one mile in breadth, delimited by a curving sweep of the river. The whole area is dotted with tumuli, among which three stand conspicuous. These are known by the names Dowth, New Grange, and Knowth. Constant tradition, ancient and modern, has associated this cemetery with the royal site of Tara, some twelve miles distant: and there is every reason to believe that here tradition is right, and that these tumuli are actually the monuments of the ancient kings of Tara. Unluckily they attracted the attention of the Norse pirates in the year 860, and these

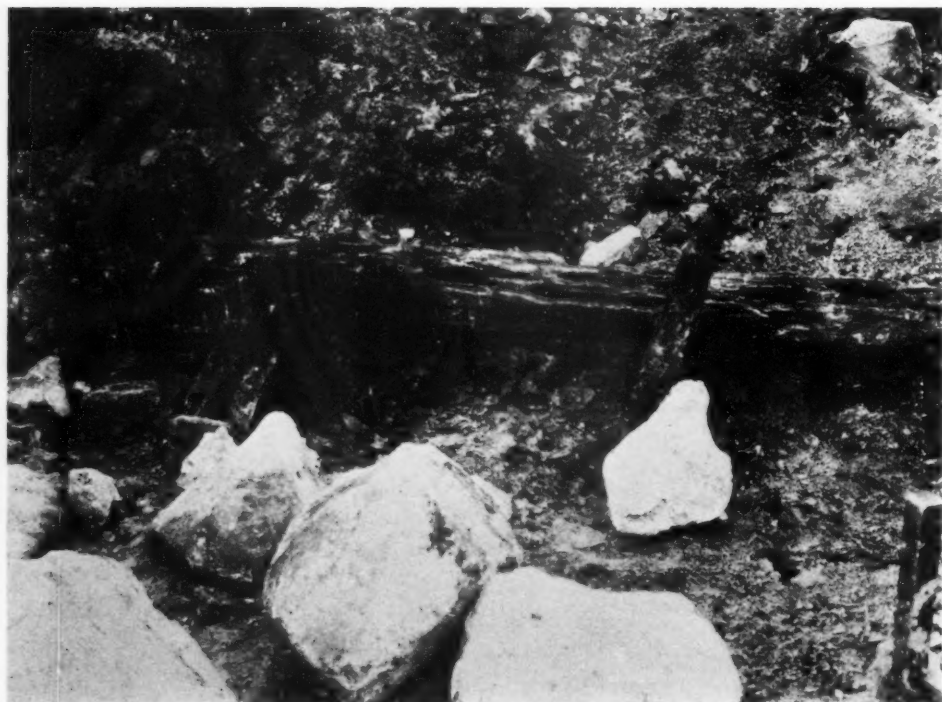


Fig. 5. Part of the construction of a crannog near the town of Tuam, County Galway.

raiders rifled whatever valuables might have been deposited with the mighty dead, leaving for our instruction nothing but the empty sepulchres. But even in their plundered condition they are most striking monuments of ancient barbaric grandeur.

New Grange, the most important of the three, is a mound of earth and stones, some forty feet in height, and covering an area of between one and two acres. A circle of standing stones surrounds it. The base of the mound is encircled with a kerb of great slabs, ten feet in length, placed in a recumbent position end to end, and serving the practical purpose of retaining the great mass of material of which the mound is composed. Some of these

stones bear ornament, consisting of spirals, triangles and other geometrical figures, punched on the surface, without any apparent regularity or order: conveying no intelligible meaning to us, though no doubt full of significance to those who erected the monument. An entrance in the side of the mound, some four feet high, gives access to a passage, 62 feet in length, which gradually rises until it is possible to walk upright in it, and which leads to the central chamber. This is 18 feet long in the direction of the passage, and 21 feet across: its height is 19 feet. It is roughly circular on plan, with three recesses that formed the burial chambers, so that the whole, passage, chamber, and recesses, form a plan in shape resembling a Latin cross.



Fig. 6. Remains of the Banqueting Hall in Tara (the figure, indicated by an arrow, is seated on the spot assigned to the King, in the ancient disposition of the places of honor.

The passage and chamber are lined with great stones, some of which bear sculpture similar to that in the kerbstones outside.¹ (Fig. 8).

We must not, in a short paper, pause longer over this ancient cemetery or the similar cemetery that occupies the summits of the Lochcrew Hills in County Meath, near the town of Oldcastle, and in which similar barbaric ornamentation is to be found in even greater profusion than in Brugh na Bóinne. We cannot however pass over the Stone Circles and Alignments, which are relics of the Bronze Age as important as dolmens are those of the Stone Age.

¹In the late Mr. Coffey's monograph, *New Grange and other incised tumuli in Ireland*, will be found photographs of all the sculptures.

Stone Circles (fig. 3) are rings of standing stones, five or more in number, with, almost invariably, an additional stone set up somewhere outside or (more rarely) inside the ring. These monuments were most probably sanctuaries, or, rather, the representations of the gods of a sanctuary: and it is not improbable that they were supplemented with wooden constructions that have now perished, and that formed a regular temple. (Such a temple, made of stone, still exists, near the town of Sligo.) The reason for this explanation is a passage in the ancient life of St. Patrick. In his peregrination through Ireland he came to a place called Magh Sleacht, the "Plain of Prostrations"—



Fig. 8. Entrance to a circular earthen enclosure, with burial chambers.

probably in the modern County Cavan—and there he found “the king-idol of Ireland,” Cromm Cruaich by name, and his twelve subordinate deities around him. This is unquestionably a description of a stone circle with its additional stone, and is a valuable ancient tradition of the use of such monuments. Alignments (fig. 4) are similar pillarstones, set in a straight line.

For the rest, the Bronze Age of Ireland passed through the same phases of development as in the neighboring countries of Northern Europe, lasting from about 2000 B.C. (more or less) to somewhere in the neighborhood of 300 B. C.

At about this date, a number of in-

vaders, attracted by the then rich gold-fields of County Wicklow, swooped down on Ireland. The Alexandrian geographer Ptolemy has preserved the names of some of these invading tribes, which were still settled on the Wicklow and the Wexford coast when he compiled his work in the second century A. D. These names enable us to tell whence some of the invaders came. There were Menapii and Chauci, who must have come from what is now called Holland and its neighborhood: Brigantes, from Britain: and there is also reason to believe that others came from further east in Europe. These newcomers created a complete revolution in the population. They reduced the aborigines to a subordinate position, if



Fig. 9. Beehive huts at Fahan, County Kerry.

not to actual servitude: they imposed their own language and religion on the country. They destroyed the old Bronze Age civilization, importing the art and the weapons of that phase of the Iron culture, which is known to archaeologists as "Second La Tène." The fact that no earlier traces of the Iron culture of ancient Europe are to be found in Ireland, with the exception of a few stray importations, proves the date of the invasion to be about that which we have mentioned.

It is probable that the invaders were not very numerous: but they had the immense advantage of iron weapons, which had enabled them to subdue the country to themselves. As in later times history repeated itself, when the

Norman baron had to protect himself against his vassals by means of a strong castle, so the Celtic over-lord had to protect himself against those whom he had dispossessed by means of a dwelling established on an island in a lake. This practice of constructing lake-dwellings was one of the most important innovations introduced by the invaders. When there was no convenient island, he made one, by pouring in earth and stones in an area marked out by piles, until the heap rose above the level of the water. Upon this artificial island (known in Ireland as a *crannog*), he erected the framed timber house in which he lived. (Fig. 5.)

The time of the pagan Iron Age of Ireland was a time of unrest, when few

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Fig. 7. The Cross of Monasterboice, County Louth.

works of art were produced. A sculptured stone at Turoe, County Galway, which is decorated with the characteristic geometrical foliage of the La Tène style of art, and the famous gold collar found at Brougher near Limavady, are the most important relics of this period that Ireland has to show. But it was not till the time of the coming of Christianity that she once more found herself able to take her place again among productive nations.

The story of the Christianization of Ireland is like a romance. The Faith at first gradually filtered over, probably from Roman Britain. Tradition tells us that even the king of Ireland, to whom was due the paramount import-

ance of Tara—until his time merely the seat of the local chieftain of the kingdom of Meath—had to some extent yielded to its influence. This was Cormac mac Airt (died A. D. 266). To him are ascribed most of the buildings now represented by the grassy mounds of Tara, especially the great Banqueting-hall (fig. 6), which was 700 feet in length and 90 feet in breadth. The legend of how he refused to be buried in the ancient pagan cemetery of Brugh na Bóinne in consequence of his conversion is told in Ferguson's well-known poem, *The Burial of King Cormac*. Whatever the truth of this legend may be—and it is by no means incredible—there were certainly "Irish believing in Christ" in the year 431, for the Pope sent Palladius to organize them in that year. He was succeeded by the much greater Patrick in 432. Patrick had already the advantage of a knowledge of the country and of its difficult language, acquired during a boyhood of servitude; having been captured from his British home by raiders at the age of sixteen. His story of how he escaped, how a vision led him to return to bring the message of salvation, and how he spent the rest of his life in labor, embittered by the slanders of false friends, has been told for all time in rugged but immortal prose in the impressive *Confessio Patricii*—one of the most pathetic autobiographies in existence.

The seed thus sown by unknown merchants, slaves, travellers, and others, and watered by Palladius and Patrick, bore a rich harvest. On the sites of the sanctuaries of the earlier pagan faiths there grew monasteries which were not only homes of religion, but schools of learning and art. Books were written and illuminated: a school of decoration developed of which the masterpieces

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have never been surpassed. The Gospels of Kells, now treasured in the library of Trinity College, Dublin, is the finest and best-known example of the style extant. It is almost a super-human achievement; if the now lost Gospel-book of Kildare, which was seen by Giraldus Cambrensis in the twelfth century and is described by him with glowing enthusiasm, was at all comparable with the Kells book, there is little wonder that tradition asserted that the artist's hand had been guided by an angel. The present writer has seen a photograph from the Kells volume enlarged eight thousand times by means of a lantern, and even such a severe test has failed to reveal a single broken line, or a single error in the interlacements. The book is unfinished and is partly completed by an inferior hand: perhaps the scribe's superb equipment of eyesight was not equal to the severe strain which he put upon it, and failed before the long task came to an end.

Not only in manuscript illumination was the art-schools of the Irish monasteries supreme. Metal-working was also practised there with great success, and there still exist a few relics of their skill. The most noteworthy is the chalice that was found at Ardagh in County Limerick about the middle of the last century. This, the only surviving chalice of the early Celtic Church, is a bowl-shaped cup on a stem. The sides of the cup and of the stem, as well as the under side of the base, are decorated with great richness. Chasing in gold and silver, filigree, enamel, amber, mica, glass, a crystal setting, and other devices are used with the most exquisite taste for the decoration of this wonderful cup, the date of which is probably the eighth century. With most of the other important



Fig. 10. West doorway of the Cathedral of Clonfert, King's County.

works of metal that have survived from this period, it is preserved in the collection of the Royal Irish Academy, now housed in the National Museum in Dublin.¹

Again, in sculpture the monastic schools attained no small eminence, though here they are rivalled by the Saxon sculptors of Northern England and Southern Scotland. The "High Crosses" of Ireland, as they are called, are, however, of very great artistic and archaeological value. They are some fifteen or twenty feet in height, often cut from a single block of stone, and bearing on the shaft and on the head elaborate sculpture—either ornamental, or else figure scenes. Most of the latter that have been identified are

¹ The catalogue of this collection, compiled by the late Mr. Coffey, is richly illustrated with photographs of the chief treasures in metal-work that it contains.

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Fig. 11. Round Tower of Iris Ceattra, County Clare.

scriptural, representing such scenes as the Fall of Man, Noah's Ark, Moses striking the rock, David and Goliath, the Three Holy Children, and various events in the life of Our Lord, especially the Crucifixion and the Last Judgment. The most important of these crosses are to be seen at Monasterboice, County Louth (fig. 7): Clonmacnois, Kings County (the site of the chief monastic "University" of ancient Ireland, founded in the year 548 A. D.): Durrow, in the same county: Kilklispeen, County Tipperary, etc.

Architecture was less advanced than the decorative arts, for the simple reason that wood was the chief material used for building in the country, and stone construction was consequently backward. As all the wooden buildings have perished, we cannot form any certain judgment as to their merits. The chief remains of domestic buildings

that have survived are the earthen walls that surrounded the ancient farmsteadings (fig. 8) or the bee-hive huts of dry stone (fig. 9), which were probably the dwellings of the poorer folk. But the missionary activity of the Irish on the Continent—a large subject, into which it is impossible to enter in a short article like this—brought them into contact with the Romanesque style then prevalent, and led them to import it into their own country. This they did with success, and several beautiful Romanesque buildings were erected toward the end of the period of Irish independence: notably the chapel of King Cormac mac Carthaigh at Cashel (1126 A. D.) and the cathedral of Clonfert (1166 A. D.). (Fig. 10.)

The wealth and eminence of the monasteries of Ireland proved their ruin. For they attracted the attention of the Norse pirates, who from the end of the eighth century carried on a series of raids which lasted till the beginning of the eleventh century. Much destruction was wrought and many works of art were taken away and lost forever. But the Scandinavian raiders were not wholly a curse to the country. They established towns at the mouths of the great rivers, and thus founded municipal life in Ireland. In this way Dublin, at the mouth of the Ruirthech (the river now miscalled the Liffey), Waterford and Limerick, at the estuaries of the Suir and the Shannon respectively, came into existence: and though these towns were first established to serve as bases for raiders, they soon developed a more legitimate commerce. In Dublin, under the Norse kings of that city, coins were first struck in Ireland. Moreover, the Scandinavians brought to the country their own art, which was closely cog-

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nate to the Celtic style; and from a fusion of the two there sprang a beautiful composite art of which the finest extant expression is the reliquary processional cross, made at Roscommon in the first quarter of the twelfth century to enshrine a chip of the True Cross, by an otherwise unknown but consummate artist, named Mael-Isu mac Bratdan u Echan. This masterpiece of metalwork is preserved in the Royal Irish Academy's collection, and is universally known as "The Cross of Cong."

But the most striking monuments of the Scandinavian raids are the famous Round Towers (fig. 11), which were erected by the inmates of the monasteries at the time to serve as belfries in time of peace, as water-towers when raids were expected, and as keeps when attacks were made.

After 1172, the date usually assigned for the beginning of the English occupation, many changes took place in the country. Conditions were called into being unfavorable to the pursuit of beauty; so that the exuberant art which had flourished even during the Scandinavian raids, perished almost immediately. The Gothic style, introduced by the newcomers, took no natural root: it was always exotic, and Irish attempts at Gothic are extremely interesting studies in the struggles of native builders with a foreign idiom—just as the Irish dialect of English is an object-lesson in the consequences of forcing a



Fig. 12. Gate of town wall of Atheny, County Galway.

new language on a people that had already developed their own medium of thought and expression. Characteristically enough, the most conspicuous additions made to the antiquities of Ireland as a consequence of the Anglo-Norman invasion are the strong city walls (fig. 12) and the countless castles which dot the landscape of the country—all bearing eloquent witness to the force which the newcomers were obliged to exercise in order to keep what they had seized.

Dublin, Ireland.

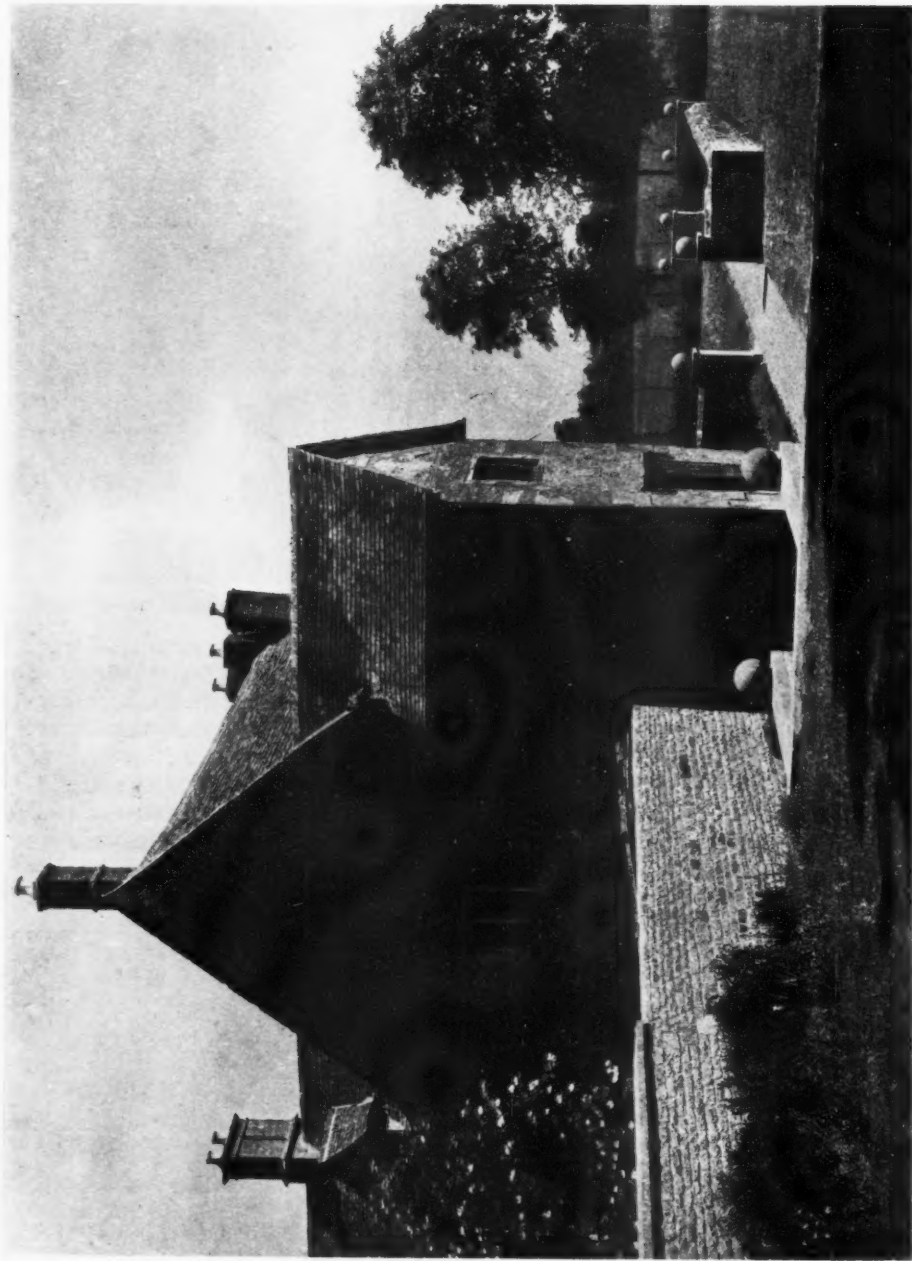
AMERGIN'S SONG FOR GOOD FISHING

(Based upon the early Irish)

By NORREYS JEPHSON O'CONOR

May there be
A fish-filled sea,
A burst of fish
From waves' swish,

A sea-gale,
White hail,
A salmon throng,
Port song—
A burst of fish!



Sulgrave Manor, Northamptonshire, England. Southern Gable, showing doorway leading into porch. In the spandrels of this door are the Washington Arms. Above the doorway is a shield embossed in plaster, with the arms defaced. Above the window, in the gable, is the Royal Coat of Arms, showing the lilies of France and the lions of England. Over this are the letters "E. R." and the Tudor Rose. Evidently the initials stand for "Elizabeth Regina."

It was directly in front of this doorway, on each side of a walk which does not show in the picture, that Mr. Taft and Mr. Harvey planted the ten clipped yew trees on June 30th, 1922.

A JUNE DAY AT SULGRAVE MANOR

By MARY MENDENHALL PERKINS

MANY dreams, and delightful ones too, never come true; but one of mine has. Ever since the first account of Sulgrave Manor, and what it was then only *supposed* to be, was published to the world at large, I felt a deep interest in the place, and resolved that some day I should make a pilgrimage to it, in the very heart of rural, central England.

Since that day, great events of world-wide interest have taken place and many things of seemingly far deeper significance than a half-ruined and hidden-away old English Manor, have held our attention for some years. But today we are once more turning our attention to this spot and finding in it a meaning of very great import.

Thus it was with joy I learned that during the brief stay of Ex-President Taft in London during the month of June, a visit was to be made by him, accompanied by Mrs. Taft and the American Ambassador, Mr. Harvey, to Sulgrave on the last day of that month. For the first time, a former president of the United States was to visit the old English Home of the Washingtons. A special train was to be run over the Great Western Railway for the benefit of these illustrious people and those wishing to accompany them on the historic pilgrimage.

The weather-man, on the morning of the 30th, provided a day which seemed to us more like one in mid-October than one about to usher in the summer. However, in spite of cold and threatened rain, a large party of British and Americans were on hand promptly at noon, at the Marylebone Station in London. A delicious luncheon was

served soon after we left. This, and the beautiful country through which we passed, caused us to forget that a part of the time rain was pelting against our windows. No stops were made till we reached Helmden Station, about two miles from our destination.

Here we changed to motor-buses which very soon brought us to the ancient village of Sulgrave, not many miles from Stratford-on-Avon. Words fail to convey an idea of its picturesque and aged appearance. The greater part of the old brick houses were covered with thatched roofs, some being very much the worse for wear and others having evidently been newly thatched. The winding village street carried us quickly into sight of the old parish church, which we were to visit later. All the buildings, of every sort, in the place, had the air of having been there always. Even the window-plants, full of blossoms, inside the cottage windows, were, you felt sure, the descendants of a long line of precisely the same flowers. The cottagers, men, women, and children, at their doors and in the street, had a ready smile and a wave of the hand for us.

At the far end of the village, we came upon the old Manor House. Although only a part, perhaps not half of it, is left, what we saw possessed so much dignity and beauty that instinctively I felt a wave of pride pass over my heart to think that our own, so-greatly-beloved Washington, should have, for his ancestral seat, a home such as this.

But before we enter the grounds, let us, in review, run over a little of the history of Sulgrave Manor, and



Sulgrave Manor, Sulgrave, Northamptonshire, England. This shows the end, left, of the Great Hall and the restored wing. On June 30th this formal rose garden was a mass of beautiful blossoms.

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recall the reasons for its present ownership.

In London, there is now an organization called "The Sulgrave Institution." It was organized out of the former British and American Peace Centenary Committee as an "International Fellowship for fostering friendship and preventing misunderstanding between the American and British peoples, and for the promotion of peaceful intercourse amongst the nations." There is a branch of this organization in New York City. The Sulgrave Institution takes its name from Sulgrave Manor, the home of George Washington's ancestors, in the village of Sulgrave, Northamptonshire. In 1914, the British Peace Centenary Committee, as a part of its program for the celebration of the Centenary of the Treaty of Ghent, and the completion of one hundred years of peace between Great Britain and the United States, purchased this old Manor House, together with a few outbuildings and eight or nine acres of grounds, all of which had formed part of the original Washington estate.

Before the Reformation, this property belonged to the Priory of St. Andrew, at the nearby town of Northampton. In 1539, at the time of the Dissolution of the monasteries, it was purchased from King Henry VIII, by Lawrence Washington, who was then, for the second time, Mayor of Northampton. He was, at the time, a prosperous wool-stapler, although he had been trained to the law, and was a "Bencher of Gray's Inn." He it was who built the fine old Manor House, the remains only of which we see today. He and his descendants lived in it for more than eighty years.

Just a year ago, in June 1921, the old Manor was reopened after a partial restoration and furnishing, in the pres-

ence of the Marquis of Cambridge, representatives of the American Embassy, the Lord Mayors of neighboring towns, Bishops and Clergy of different denominations, the Governors of Sulgrave Institution and a large gathering of the general public.

The dedication sermon was preached by the Lord Bishop of Peterborough. In its course he said, "We are met today to dedicate this old Manor House to the *mighty cause* of Anglo-American friendships. But there is more to be dedicated than this. We must dedicate *ourselves*, and pray that all who visit this house of peace today, and in the coming years, may be drawn to this great adventure for the uplift of the world."

After this bit of historical diversion, let us enter the grounds of Sulgrave Manor, along with the famous Ex-President, his wife, the American Ambassador and a large party of friends of the Institution. The first thing I noticed was the beauty of the trees about, especially two large and very aged elms, which, it is said, are the remains of what was once an avenue of them which led up to the house.

The Manor House is a gabled, limestone building, two stories high, with dormer windows. The portions left, are at right angles to each other. The main entrance was through a porch under an arched door-way. In the two spandrels of this door are the Washington Arms, with the mullets (stars) and bars sunk instead of in relief. This coat of arms has suffered from the weather. Over the entrance on the outside is a shield embossed in plaster, with the arms defaced. Above this is a window, surmounted by a gable, in which is the Royal coat-of-arms, showing the lilies of France, and the Lions of England. Over this are

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the letters "E. R." With the Tudor rose and the French fleur-de-lys. The initials stand for "Elizabeth Regina."

The inside of the house is not less interesting than the outside. Some very handsome pieces of furniture in carved black oak have been judiciously placed in the rooms. Each article belongs to the time of Queen Elizabeth or the period in which the Manor was erected by Laurence Washington. The fireplaces are of huge dimensions, and everything points to the fact that the house was arranged and built on a large scale. It is known from an old account written in 1789, that part of the buildings had been just recently pulled down. From these parts destroyed, several heraldic glass shields of the Washington family were removed and hung inside the *kitchen* window. Two of them were later taken to Weston Manor House, and six others may be seen today in Fawsley Church.

In regretting so deeply the mutilation of this most interesting old house, we must not forget to be thankful that as much has been spared to us as we may see today. The restorations, outside and in, have been made so carefully and conscientiously, that it is difficult to decide between the ancient and the restored portions.

After a careful survey of the interior, and signing the visitor's book, on the long table in the Great Hall, the party proceeded outside, when the ceremony of planting two clipped Yew trees, by Mr. Taft and Mr. Harvey, was watched by a most interested audience. The humorous remarks made by these two eminent men, as each in turn seized the shovel and placed several shovels full of earth about his tree, added greatly to the enjoyment of the spectators.

Following this we were entertained

by a number of speeches from the natural platform, made by a deep terrace in the lawn just at the point where a large walnut-tree cast its shadow over the place.

A table covered with the American flag and the Union Jack was placed under the tree and the speakers sat about it. The audience, seated just below on the terrace, would have considered their position an ideal one had not a very cool breeze, which was blowing, suggested a too close proximity to the North Sea.

Mr. Harvey, the American Ambassador, as chairman of the day, pleased every one, at the start, with his inimitable Southern drawl. He introduced Mr. Taft as, "A true representative of our great country, which George Washington helped to save to the English-speaking race," adding that the visit of these friends was "a rare and precious event." Mr. Taft, who was then welcomed most heartily, gave an informal address on the all-important subject of Sulgrave Manor and what it stands for between Great Britain and the United States.

The Mayors of Northampton and Bunbury each made a short speech of welcome, and presented Mr. Taft with beautifully bound books containing the histories of those ancient towns and counties. The Mayor of Northampton informed us that he was the latest of the seven hundred mayors—of whom Laurence Washington was also one—who had filled that office since the year 1270.

One of the most interesting numbers on the program was the presentation, by Sir Charles Wakefield, to Mr. Taft, of the Washington pew, which, for some reason or other, had been removed from the old Sulgrave Parish Church during the course of a reno-

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vation. He handed over the documents relating to the pew to Mr. Taft. He had secured them, at the time of its purchase by himself, when it was removed from the church, and in the course of his remarks said he hoped to receive permission from Mr. Taft to reinstate it in its former place in the church. Needless to say permission was given by Mr. Taft, who in accepting the gift, said it was full of historical interest.

Perhaps the crowning interest of the day was the visit to the old parish church, built in the decorated style of the fourteenth century, and situated at the western end of the village of Sulgrave. The door of its south porch is of Queen Elizabeth's time. It has, besides the letters "E. R." and the Tudor rose over the door-way, the date 1564. At the eastern end of the south aisle is the spot where formerly stood the Washington pew. In front of it, on the floor, is a grey slab, which originally had six brasses let into it. Three of them are gone; disappeared at the time of a renovation of the church. At the top of the slab is a thin enameled plate showing the Washington mullets (stars) and bars.

The brass inscription, which originally was let into the stone below the two

brass figures since a restoration in 1885, has occupied a position at one side.

It reads as follows:

"Here lyeth buried ye bodies of Laurence Wasshington Gent. and Amee his wyf, by whom he had issue iiij sons and vii daughters. We Laurence dyed ye — day of — an^o 15 —, and Amee deceased the vi. day of October an^o dni 1564."

This shows that the husband put down the slab after his wife's death in 1564 and left the spaces blank for the date of his own demise, which occurred in 1584, but which was not recorded on the brass by his successor. Under the inscription used to be the representations of the four sons and seven daughters in two brass groups, but they also were stolen in 1889.

After a most exhaustive study and examination of the records, by different students of the genealogy of Washington, our great soldier, statesman and patriot, it is interesting to learn that Laurence Washington, the father of the Laurence Washington who emigrated to America and became the ancestor of George Washington—was the fifth son of Laurence and Margaret Washington of Sulgrave Manor, and was born there about 1602.

THE PARTHENON

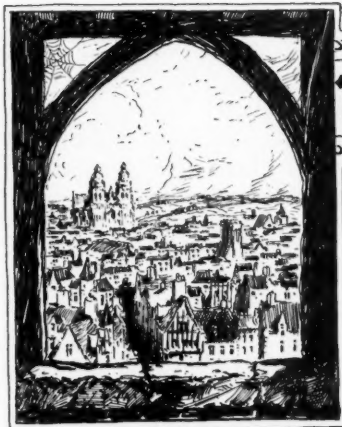
By FLORENCE MARY BENNETT

What all the poets from the first have seen
Was in that sky and in the marble, brown
And gold, Pentelic beauty, set by man
Who knew the Truth and fashioned, as a god,
The Parthenon in stone. The gold and brown
Time set there,—Chance, the weed in two long stalks
In that one corner 'neath the pediment.
All poets know and all have felt,
And some, in truth, have found a voice to speak.
The holiest of men foresee the Birth,
When this Humanity shall bring to life
That promised Thing, Fulfilment quite complete.

Walla Walla, Wash.



Doorway of the House of Tristan the Hermit in Tours. Pen Drawing by Rudolf Stanley-Brown.



The House of Tristan the Hermit

By KATHARINE STANLEY-BROWN

Illustrated by Rudolf Stanley-Brown.

WE are standing in a lofty loggia looking over the pleasant and sleepy old city of Tours. Gabled houses peak up about us at all angles, the narrow streets below us seem to be falling in at their tops, and the tall towers of the cathedral, with their sculptured loveliness, stand like two sentinels, guarding the city. Far

beyond, the white villas of St. Symphorien shimmer in the distance, and the Loire, a shining band of silver ribbon lazily threads its way among the sunny hill-sides and rows of tall green poplars. France in summer sunshine! Lovely spot, with its gaiety, its grace, its history, its antiquity.

We have climbed to our open wooden loggia by a spiral stair, vaulted most unusually with brick, passing on the way dark rooms with high mantles, tiled floors, and wooden beamed ceilings. The walls of the courtyard by which we entered were decorated with intricate Gothic carving and at the side stood an old stone well. A twisted rope cut in the stone, a dozen or so of huge nails driven in the walls and an ugly looking iron hook at the top of the stair tower have won this house the name of the dwelling-place of Tristan the Hermit, hangman of King Louis XI.

Now this Tristan, grand provost of Louis XI, was born in the first years of the 15th century. Cruel by nature and an executioner by trade, his name has survived as a most sinister example of the rights of ancient monarchy. His master, who addressed him as "mon compère" had only to dislike a man to mention him to Tristan, and Tristan had only to hear the name to make it a certainty that the man would hang that very night from a tree near Plessis, or be dropped most silently into the Loire, wrapped in a sack on which was written "Laissez passer la justice du Roi."

Historians attribute to Tristan some four hundred executions, but they have decided at last that the pleasant old mansion in the Rue Briçonnet was not his at all, and that the nails which the sombre custodian delightedly described as Tristan's private record of deeds done, are merely the result of some bits of repairing.

But all romance is not to be taken away from the spot. The carved stone rope is the symbol of widowhood, and widows used this sign of the "corps délié" even before Anne de Bretagne, at the death of her first husband in 1498, founded the order of the Cordelière. The widow who authorized the carving was probably Marguerite du Puy, for mingled in the twisting of the cord are tiny Marguerites.

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Her lord, whom thus she mourned, was Pierre du Puy, whose initials are repeated in the beginning of the motto cut in stone:

"Priez Dieu Pur

Assez Avrons Peu vivrons."

But here the story becomes at once enthralling, for Pierre du Puy was the son of Jehan du Puy and it was with this Jehan that Jeanne d'Arc stayed when she came to Tours in April 1429 to provide herself with armor and weapons. The street was called the Rue des Trois Pucelles, and it was undoubtedly in an earlier house built on this very spot that LaPucelle herself lived.

It is not certain. Old records, old carvings, old historians do not agree. But it is likely that the splendid old house with its decorated Gothic doorway, its happy blend of long narrow bricks and cream colored stone, and its spiral stair, has no sinister history at all. Its charming mass and graceful detail make it one of the loveliest bits of 15th century domestic architecture in France. And when we think of that, it is far pleasanter to eliminate the cruel Tristan altogether and substitute instead our radiant memories of the fair Maid of France.

Tours, August, 1922.

NOTES FROM THE GALLERIES

WASHINGTON

Art Center and Art and Archaeology League

Under the joint auspices of the Art Center and the Art and Archaeology League notable exhibitions of the month have been the foreign and American scenes in oil and water color by Lucien Whiting Powell, who is known as the "American Turner" for his brilliant color effects; a display of Latvian arts and handicrafts from Riga, including original paintings by the late Jan Rozental and the greatest living painter, Wilhelm Purwit; thirty-five oil paintings by the Lithuanian artist, Antanas Zemaitas; Italian paintings and etchings by Pietro d'Achiardi, lent by Signor and Madame Fernando Cuniberti; weavings and toys made by shell-shocked soldiers at St. Elizabeth's Hospital; valuable French, Flemish and Italian linens collected by James W. Adams; and perhaps most important, large collection of a rare Egyptian tomb finds, dating from the twelfth dynasty, or 3000 B. C., to A. D. 100, with iridescent Greek and Roman glass, collected by Azeez Khayat, an archaeologist of Palestine and Egypt, well known in New York, who sent his son, Mr. Victor A. Khayat, to explain the exhibition in Washington.

Corcoran Gallery of Art

At the Corcoran Gallery the Thirty-Second Annual Exhibition of the Society of Washington Artists occupied the Round Room, with ninety-three paintings and two sculptures. The silver medal was awarded to Miss Sarah Munroe, Miss Mary G. Riley received the bronze medal, and Marjorie Aker Phillips, wife of Duncan C. Phillips, was given an honorable mention. Other displays were the loan collection of 100 valuable Japanese prints; fifty water colors of French scenes by M. Marius Hubert-Robert, and just opening, two groups of etchings by Sears Gallagher and Robert F. Logan, besides an important memorial loan exhibition of paintings by the late William M. Chase.

The Arts Club of Washington

The Annual Exhibition of Resident Members' work continued until February 15th, followed by a group of paintings and drawings by Madame Hubrecht, wife of the secretary of the Netherlands Legation, shown for a few days; during the remainder of the month Mrs. Mathilde M. Leisenring exhibited about twenty notable paintings and sketches, while Miss Clara Hill contributed an exhibit of her sculptures.

G. R. BRIGHAM.

ART AND ARCHAEOLOGY

CHICAGO

Jewelry of Ancient America at the Art Institute

There has recently come to the Art Institute as an anonymous loan a collection of gold ornaments from the graves of ancient Costa Rica. That this jewelry is the work of the Talamancan tribe seems probable from the technique of the modelling as well as from the deities and living creatures that they represent. They display an interesting combination of the complicated tendencies of the Maya race to the north, and the simple archaic methods of their neolithic forbears. The portions of the ornaments which have been cast were first modelled in wax or resin and when this model had been impacted in clay, the clay was heated and the wax poured out through an opening. The molten gold was then poured in through this orifice, and when the clay was broken away the object was completed. It was finished by burnishing with a quartz pebble or some similar object. Pure gold was seldom used. The amulets, pendants, and other ornaments in this collection are made of gold and copper alloy. In many cases the surface seems to be of a purer gold than the body. This was accomplished not by plating, but as many authorities have decided by allowing the article to stand in some natural acid until a part of the surface copper was dissolved away, leaving the gold.

The crocodile god, a deity prominent in Talamancan worship, is frequently represented here, and many modifications of the crocodile motif are apparent. One exquisite little pendant, not more than an inch in length, shows a pot-bellied little divinity, of which the crocodile was not more than a remote inspiration, with a curling forelock, flippers for hands, and a girdle of beads above his fat stomach. His face is distinctly humorous in expression. In fact he might be taken for a prehistoric kewpie. Another amulet of the same size was suggested by the jaguar. The tail has been lengthened into a stiletto form, but the presence of a ring for suspension makes it improbable that this was used as a pin for the hair.

The Moan Bird is more common than any other subject in these ornaments, but its vulture-like countenance is less attractive to us than the cheerful little toads and crocodiles. The wings and tail of the bird are usually beaten flat and thin in the archaic style while the body and head are modelled or cast. One or two figures of human beings are included in the collection,—a flute-player of perfect execution,—twin deities seated on a throne, and a pair of the flat-headed, intricately fashioned man-figures that were common among the Mayas. In fact this last pendant has more of a look of Guatemala than of Costa Rica.

There is something eminently appropriate in the exhibition by an American Museum of the art of American antiquity. The grandeur of the civilization that existed in pre-Columbian times between the Rio Grande and Peru is only beginning to be a matter of common knowledge.

JESSICA NELSON NORTH.

PITTSBURGH

Jurors from Abroad for Twenty-Second International at Carnegie Institute

Augustus K. John and George Devallieres are to be the European members of the Carnegie Institute Twenty-Second International Jury according to a cable received at the Institute from Homer Saint-Gaudens, Director of Fine Arts, who is at present in Europe in the interest of the International.

Augustus John is one of the outstanding figures among English artists and his coming to this country will arouse much interest in art circles. Augustus John received his art education at the Slade School in London and later studied in Paris. During the war he held a commission as official artist in the Canadian Corps. He was later commissioned by the Imperial authorities to paint the chief characters of the Peace Conference.

George Desvalliers, who will be the French member of the Jury, is a distinguished figure in the European art world.

The Baltimore Museum of Art

We congratulate Miss Florence W. Levy, the Director and the other officers of the Baltimore Museum of Art, upon the auspicious opening of the new Museum, February 21 and 22, with an Inaugural Exhibition, including paintings and water colors by American artists; etchings by old and modern masters; East Indian metal work and wood carving; American and English silver and furniture of the eighteenth and early nineteenth centuries; Flemish tapestries; sculpture by American artists; and paintings in oil by American and foreign artists, of which we shall give a fuller account in our next issue.

BETTY WASHINGTON'S HOME

"Help save that which Washington helped to create"



DRAWING-ROOM, KENMORE, FREDERICKSBURG, VA.

The handsome old home built about the middle of the eighteenth century by Col. Fielding Lewis for his bride, Betty Washington, is adorned by wonderful and unique ceilings and mantels suggested and designed by George Washington.

The solid brick structure is now and will be for generations to come a magnificent example of this type of Colonial Architecture—the type consistent with the culture, wealth and attainments of its illustrious occupants. The most striking feature of this famous old mansion is its interior decoration. George Washington took the deepest interest in his sister's home, which he loved next to Mt. Vernon.

A first payment has been made by patriotic women who are trying to save for the nation, Kenmore. The sum of \$15,000 has just been handed over for the property and now \$15,000 more must be raised if the mansion is not to be the only Washington house not cared for and preserved on behalf of the nation. The Planters' National Bank is treasurer of the fund, being collected by the Kenmore Association, of which Mrs. V. M. Fleming is President and Mrs. H. H. Smith Corresponding Secretary.

ARCHAEOLOGICAL NOTES AND COMMENTS

The American School at Athens Notes

Those who recall the account given in the October number of *ART AND ARCHAEOLOGY* (1922, pp. 233-246) of the brilliant researches made by American scholars on the buildings of the Athenian Acropolis will be glad to learn that an ideal arrangement has been perfected by the American School at Athens and Columbia University which insures the continuation of these special studies for a number of years to come. Mr. William Bell Dinsmoor, Associate Professor of Architecture in the Columbia University School of Architecture, will be given leave of absence by Columbia University for the second half-year, beginning in February 1924, for a period of years, in order that he may put the finishing touches upon his publication of the Propylaea and may then devote himself to the study of the Parthenon and the Temple of Wingless Victory. During this period he will serve as Professor of Architecture in the Athenian School for approximately nine months each year, carrying his courses at Columbia University during the first term.

A few months' supplementary work on the Propylaea will, it is expected, bring to completion Professor Dinsmoor's book on that building, so that its publication may follow immediately that of the book on the Erechtheum, which Dr. J. M. Paton as general editor is now almost ready to send to the press. The arrangement which the School has made with Columbia University comes at an opportune moment, for the Greek Archaeological Society, under the direction of the architect, Mr. Balanos, is now engaged in the reconstruction of the Parthenon, having carried through the reconstruction of the Propylaea with marked success. While the scaffolding is in place the whole building can be exactly measured and subjected to minute study as never before. The researches of Director B. H. Hill on the Older Parthenon combined with those of Professor Dinsmoor on the building of Pericles should give us at last a definitive publication of this incomparable monument.

A small excavation will be conducted this spring by the School, under the direction of the Assistant Director, Dr. C. W. Blegen, on a prehistoric site discovered last year on top of Mt. Hymettus. A second site will be explored and excavated, also by Dr. Blegen, either at Hageoritika, near Tripolis in the Eastern Arcadian plain, or at Thisbe, in Western Boeotia. At Hageoritika the members of the School picked up, during a visit last autumn, potsherds showing close kinship with the well-known neolithic wares of Thessaly. The small mound where these sherds were found is, up to the present time, the most southern point in Greece at which such neolithic remains have come to light. A careful investigation is expected to throw new light on problems connected with the early racial movements and mixtures lying in the background of Greek history.

The American School at Athens conducted a small excavation at Thisbe in 1889, and now is attracted to the site again by new discoveries made during the School trip last fall—a Mycenaean settlement on a hill behind the modern village of Kakosion. The indications are that this settlement was of some importance, forming a station on a trade-route from South to North. Chance finds of objects of no little interest are reported by the inhabitants. The prospects are that an excavation of this site would prove very profitable indeed.

The endowment fund of \$150,000, which the School is raising in order to secure the \$200,000 offered conditionally by the Carnegie Corporation and Mr. John D. Rockefeller, Jr., is approaching completion. As this number goes to press, the amount subscribed has passed \$120,000, leaving \$30,000 still to be raised. The Endowment Committee hopes to finish its work by June 1 of this year.

A Unique Educational Institution

On January 2, 1923, were filed with the Secretary of the Commonwealth of Massachusetts articles of incorporation of a unique educational institution, the Bureau of University Travel, that will contribute largely to the study of art and archaeology.

This incorporation was effected under a law of the Commonwealth providing for the organization of educational and philanthropic institutions with exclusion of private profit.

ART AND ARCHAEOLOGY

The basis of the new enterprise is a travel organization begun more than twenty years since under the same name, and conducted until now on the usual commercial and profit making basis. The value of this business is conservatively estimated at \$100,000 and its annual profit under normal conditions at a quarter of that sum. This business with all its assets, tangible and intangible, has been contributed without compensation to the new institution, whose resources have recently been increased by a money gift, the beginning of a cash endowment.

The Bureau will maintain its present moderate scale of travel prices to the general public. The profits assured by the present liberal patronage of the public and its conservative management will be used (a) In providing facilities not ordinarily available. Most of the Bureau's movements in the high season are by chartered steamer and special train. It has its own private steamer on the Nile. (b) In reducing the cost of University Travel to specially qualified persons, notably to students of history, art, archaeology, etc. Fifty scholarships are granted each year to specially qualified students in selected subjects. (c) In furthering kindred enterprises of value to the intelligent traveler. For example, the Bureau, along with the chief colleges and universities of America, is a "supporting institution" of the American School of Classical Studies in Athens, and its president is a member of its governing body.

In fine, all money paid to the Bureau of University Travel is held, under its charter, as a public trust and devoted to "the purpose of promoting the education of the American people, more particularly through the medium of travel, residence, and study in foreign lands." (Articles of Incorporation.)

The Archaeology of Brazil

The archaeology of the vast territory of Brazil is known but from two or three localities. A preliminary survey has been made of the native languages, and the customs of many semi-savage tribes have been studied briefly by explorers. Most of the extant languages are comprised in four great stocks, the Arawakan, Cariban, Tupian and Tapuyan, and the peculiar distribution of tribes speaking related dialects more than hints that tremendous migrations must have taken place in the past. The archaeological record should mark the course of these migrations.

The Arawaks are believed to have been the carriers of the agricultural complex into the South American lowlands, living originally in contact with the Andean civilizations. They appear to have spread eastward across the llanos and savannas of northern South America till they reached the mouth of the Amazon, developing in the region the highest civilization of ancient Brazil. On the island of Marajo, in the estuary of the great river, are found abundant remains of finely decorated pottery, especially funerary urns.

The Caribs, wild, raiding peoples, whose first homes may have been on the fingers of plateaus between the southern tributaries of the Amazon, appear to have dispossessed the Arawaks of much of their territory, driving these peaceful, agricultural tribes out over the Antilles. The vanguard of the fleeing Arawaks passed Cuba and reached the coast of Florida. Elaborate petroglyphs, of several pretty definite types, are associated with the Arawaks, being found especially on rocks near water falls or rapids.

The Tupi-Guarani tribes were lovers of water-ways. It is supposed that their original seats were along the upper tributaries of the Rio de la Plata and that they spread from here along the coast of Uruguay and Brazil to the mouth of the Amazon, and then for several hundred miles up this river. Their speech was adopted by traders as the *lingua geral*, or general language. The archaeological remains most closely associated with the Tupi-Guarani are vast shell heaps called *sambaquins*, in which are found stone mortars, axes, lip ornaments, etc., and simple pottery. These *sambaquins* are found on the sea coast and likewise along the large rivers.

The Botocudos, fierce, naked savages inhabiting thorny wastes in the more arid parts of the Brazilian highlands, belong to the Tapuyan stock. They are among the most primitive peoples of the world, possessing few arts and being practically devoid of clothing or of shelter. They taken the name *Botocudo* from the *botoque*, or wooden disks, worn in the lower lip. The archaeology of the drier portions of Brazil is indicated by surface finds of stone axes, arrow-heads, etc.

It was once thought that great antiquity might be indicated by human skulls and bones found at Fagon Santa, near Bello Horizonte, but these famous remains are now believed to be those of comparatively recent Indians.

H. J. S.

BOOK CRITIQUES

Art and Religion. By Von Ogden Vogt. New Haven: Yale University Press. London: Humphrey Milford, Oxford University Press, 1921. ix+257 pages. \$5.00.

This book is written by the right man at the right time. The author is not only a close student of art as related to religion, but also is pastor of a Congregational Church in Chicago. He is thus doubly qualified to handle his theme, which is approached both from the theoretical and practical point of view. The time was exceedingly opportune for the appearance of such a work. Among the leading Christian communions there is an artistic renaissance which needs the inspiration and guidance of such a volume as "Art and Religion."

The author rightly believes that the Reformation of the sixteenth century went to an extreme in the neglect of the artistic. "The Reformation age has not been favorable to the arts. Protestantism has been chary of the arts and suspicious of the artist. In a general way, the great lack of Protestantism is not intellectual nor moral, but artistic, not ethical but cultural." It is then shown that if the church is to keep pace with other institutions and movements utilizing the arts, it, too, must avail itself of the artistic in the building, furniture, decorations as well as in the worship. "With the growth of cities and city planning, the rapid improvement in the popular arts, including architecture, and the advancing brilliance of civilized life in the church must keep pace. Religion cannot complete her reformation until she has squared her experience not only with Scientist and Moralist but also with the Artist."

It is then shown that in the most primitive times religion was the main inspiration for art. "Religion has been historically the great fountain source of art, and the art of worship the mother of all arts." The close unity of religion and art is then emphasized—"the inner identity of the mystic and aesthetic experience." The cleft between religion and science, and between religion and morals is being bridged over, so now there must be no separation between religion and art. "Humanity permanently craves beauty. The generation will soon be here which will refuse to worship in ugly buildings, or attend an ill-constructed service with fitful and spasmodic music. There will continue to be a cleft between religion and art until the service of worship in the average Christian church is organized on precisely the same principles as

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those by which any artist, working in any medium, organized the material under his hands into a beautiful work."

In a chapter on Religious Education emphasis is put upon training to appreciate the beautiful. "There are very few things, perhaps nothing, more important to do for a child than to help him to see that the world is beautiful. To help young lives to see and enjoy beauty is to help them apprehend God." In successive chapters the author surveys the influence of art on liturgy, introit, antiphon, music, architectural style, structural tone and chancel. The whole treatment is laden with fine sane reasoning. The closing chapter deals with the church of the future, which will have three leading characteristics, open-mindedness, brotherliness, and beauty. The book closes with this significant sentence. "If the satisfaction of the artist is the life of beauty, the joy of the Christian is the Beauty of Life, all life, man's life, the Life of God."

The volume is finely illustrated with pictures of churches, church interiors, wood carving and metal work. These illustrations will be a revelation to many in showing the strides art is making in the sphere of religion. This book ought to be widely read by all ministers of religion and all persons interested in the progress of religion. It will have an important influence in ushering in the era when all communions will justly appreciate the great place art must occupy in religion. The make up of the book is admirable.

GEORGE S. DUNCAN.

Washington.

Distinguished American Artists. Edited by Nathaniel Pousette-Dart. New York: Frederick A. Stokes Co. \$1.00 each.

This little series of books promises to be of unusual interest, judging from the two that have been issued. "Childe Hassam," which has an introduction by Ernest Haskell and "Robert Henri," by Nathaniel Pousette-Dart.

They are small volumes, uniform in size, very artistically made up and each contains sixty-four reproductions, showing the most characteristic pictures by the artist, also his portrait as frontispiece.

The illustrations are excellent, in duotone ink on coated paper. Beside the brief sketch of the artist and the important phase of his art that is so well summarized, the books contain short biographical sketches, the artist's awards, his membership in various societies and clubs, the galleries and museums in which he is represented and a valuable list of magazine references.

HELEN WRIGHT.

